

BAR

BAY AREA REPORTER

The Catalyst for all Factions of the Gay Community

VOLUME 3 NUMBER 23

FREE
in the Bay Area

Readership of over 50,000 nationwide — 1550 Howard Street, San Francisco, Calif. — (415) 861-5019 — Office Hrs. 12-5 PM

MEET BEVERLY SILLS

UNITED STATES MISSION

Lately, the United States Mission has come under vigorous attack from the BBB, the District Attorney, and the BAR. We find the first two attacks acceptable, since we have been engaged in a type of fund-raising which could be misconstrued by those wishing to do so, and both the foregoing agencies are no great friends of the Gay Community. However, we are crushed that our own Gay brothers at BAR would jump on our back when we are reeling from the effects of the other two vicious attacks. The fact that we are Gay does not exempt us from criticism by BAR, far from it. The fact that we are Gay should exempt us from the vicious, one-sided innuendo and outright lies dumped on us like a load of garbage without any attempt to communicate with us or allow us to explain or rebut.

U.S. Mission has pursued a program of religious-oriented Gay Liberation since its inception, January 2, 1962. We have printed and distributed, door-to-door, thousands of pamphlets all over California extolling people's right to choose their own sexual orientation, condemning intolerance aimed at sexual minorities, and crusading for Gay Religious Freedom. In the process we have provided minimal employment for several hundred Gay persons, sometimes only enough money for a place to stay and a bite to eat, but it allowed them to breathe while they found something better. We have constantly attacked the vice squad as armed priests, and in the process I have been arrested for prostitution in a case I set up myself. We turned the spotlight of publicity on the murder of Howard Effland by the LAPD vice squad, and in the process sparked a community coalition which still functions in Los Angeles. We have raised funds for two Christopher Street-West parades in Los Angeles, and one in San Francisco, and *no one* complained about a lack of parade money prior to or during any of these events. (Yes, we did improperly use parade funds from the 1972 CSW/SF, after the parade was over. The reason was to enable us to revive our promotional activities which provided a number of jobs and a lot of revenue for the Gay Community. We still feel that we owe that \$289.00 and when it is possible, it will be repaid).

The large sums of money which passed through our hands last year, and *pass through* they did, were taken from the straight community and plowed into the Gay Community. We grossed about \$120,000.00 and paid out almost all of it in the following approximate percentages:



MEET BEVERLY SILLS — *The superstar soprano who never played the Met, likes tenors and hates the stereotype image of "huge, pidgeon-breasted ladies" as opera singers. She talks of her triumphs, the Battle with Bing, and what it's like to be a world-reknowned success, plus much more. Meet "Madame Bubble," the most glorious prima donna in the world!*

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by
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DAY FOR NIGHT
EROTIKUS

by
Montezuma

PLUS:

COMPLETE COVERAGE OF THE
GAY COMMUNITY.

Next Deadline Wed. Nov. 21st
Next Issue Out Wed. Nov. 28th

Living expenses for our workers 20%
Collectors and postage 10%
Rent and phones 10%
Show costs (or other promotional exp) . . . 10%
Clerical costs 5%
To Charities we promoted 35%
For Richard Price and Robert Humphries 10%
Thus Richard Price and I realized about \$6,000.00 apiece for an entire year's work. Is that excessive? Whenever we could we hired Gay and bought Gay. (Even money paid to boys on the "Meat Rack" goes to benefit the Gay Community). We were providing food and shelter and some telephone employment and employment assistance at our Mission House at 112 Fillmore until these attacks were launched upon us. Now it is uncertain whether the Mission House will survive, either as the United States Mission or under a new name (under the management of the present residents and unconnected with U.S. Mission). If Bob Ross had come over to talk to residents and staff of the House he would know that we were performing a valuable service, and that the sexual assault story was the fabrication of a mentally disturbed individual.

It is not bad enough that BAR attacks us in this style, but that it goes on to attack Morris Kight and by extension the LA Gay Community Services Center, one of the best institutions ever to arise from the Gay Community anywhere, this is positively homophobic! Morris Kight has never handled a dime of U.S. Mission money, nor been in charge of any books (though he kindly stored some of our files at his house); his titular position of Treasurer-General of the United States Mission stems from the first LA Christopher Street-West Parade when we felt it would be wise to use a religious exemption to collect the needed parade funds. Many other prominent Gays were placed on our Board of Directors at that time for the same reason. We just never changed the situation. Now, however, Morris has been removed as Treasurer-General in order to spare him and his work any possible hindrance which might result from our activity.

We have made many mistakes and fumbled badly, especially here in San Francisco, though we have never been guilty of mounting vicious attacks upon a Gay Brother or Sister, nor even of wilful failure to communicate; nor would we ever take the word or position of the straight authorities, institutions or press over that of a Gay person without thorough investigation.

ROBERT HUMPHRIES

(Sometimes campily referred to as Reverend Rip-Off)



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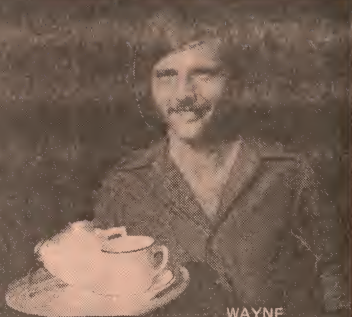
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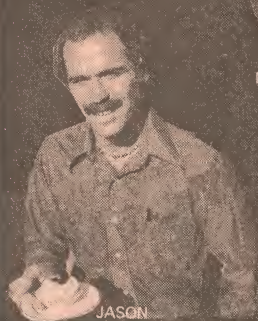
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COMMUNITY NEWS

SIR THANKSGIVING DINNER

S.I.R.'s Annual Thanksgiving Dinner will again be held at the S.I.R. Center, 83 6th St., on Nov. 22, 1973. Dinner will be served free of charge from 1:00 p.m. to 4:00 p.m. to all who attend.

Since this is a free dinner, donations are needed to meet the expected 500-plus attendance which is expected this year. Help is needed in the following categories: 1. Meat - turkeys, ham, beef; 2. Vegetables - potatoes, squash, cranberries; 3. Salads; 4. Bread and butter; 5. Desserts - pumpkin pie; 6. Wine and beer; 7. Soft drinks; 8. Paper plates and utensils; 9. Cash.

If you can help in any of the above categories, please call S.I.R. at 781-1570 or contact Doug MacDonald, 2969 Jackson, No. 303, S.F.

Also anyone who has the time on Thanksgiving morning to cook a turkey which will be provided to them will greatly be appreciated. The turkeys must be delivered to the S.I.R. Center no later than 12:00 p.m. Nov. 22, 1973. Your help in this worthy cause will be appreciated by the hundreds who will enjoy a good Thanksgiving because of your generosity.

Thank You

Doug MacDonald, Chairman

OPERATION CONCERN

On October 30, 1973, the Permanent Operation Concern Committee met at S.I.R. Center. It was decided at the meeting to fund a Gay Mental Health Program in coordination with the Family Service Agency at 1010 Gough Street. Space and

facilities at FSA is being donated free of charge while Operation Concern will pay the salary of one counselor on a 20-hours-per-week basis for the entire year of 1974. This is a program long needed in the San Francisco Gay Community and will depend on the broad support of all San Francisco's Gay people. It will be a program of gay people for gay people.

Resumes are now being accepted by Mr. Lyle Slaughter of the FSA, 1010 Gough St., S.F. Anyone who has a graduate degree in Psychology or Social Work with at least 5 years experience in counselling and is interested in a full-salaried 20-hr.-per-week position with full fringe benefits and who is GAY is urged to send his or her resume to Mr. Slaughter at the above address. Preliminary screening will begin immediately for all applicants. The deadline for applications is midnight Dec. 10, 1973. All applicants will be personally screened as to qualifications by FSA, the final choice being up to the Operation Concern Committee.

The target date for the actual opening of the gay counselling office is Jan. 1, 1974.

Doug MacDonald, Chairman

BAY AREA REPORTER

Advertising information in B.A.R.
Telephone: (415) 861-5019

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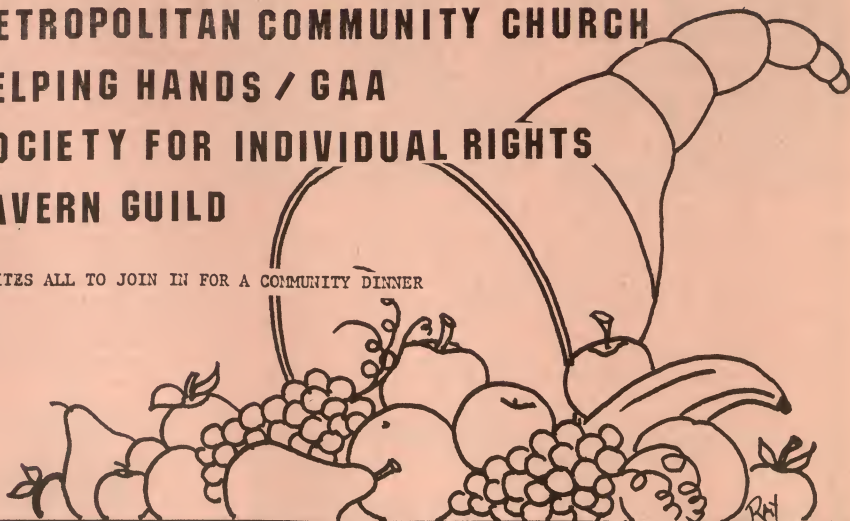
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and AUCTION**

FOR ALL THE COMMUNITY



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Auction — 4 P.M.

Thursday November 22nd, 1972



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**AT
THE NEW SIR CENTER
83 — 6th STREET, SAN FRANCISCO, CA.**

POLK STREET SALLY



TAKE OFF YOUR MASK - THAT'S ALL I WANT YOU TO DOOOOOOOO:

The recent Beaux Arts Ball was all it should be thanks to the work and determination of Les Balmain of the Mint. With the help of Tommy Turner (Mint), Joel Anderson of Jackson's, many many Coits and a host of others, this costume ball peed! Not all entrants could win the prizes - and, there were many outstanding costumes in each of the categories. There was glamour, humor, color & sparkle, drama, excitement and a bit of pathos (did you ever lose a safety pin

holding up a strategic point - like a bra or jock-strap??) represented. As far as Ole Sal is concerned, all the costumed folks won!

How can we miss with the likes of Empress Reba & Jim Prince? These two clever blokes did a magnificent portrayal of Lautrec & his famous tender-hearted, hussy mistress. And, Lorenzo out-doing Charlie Chaplin. The Rueben's humor of the Dog Lady (Dogpatch Saloon) and Lady Frau Schneider (Empress candidate) doing Degas. You know how those artists are?

The creative & designing genius of Carl Lloyd sewing up those gorgeous black & white costumes for the Totie's group - Mama Peck (Anna Magnani has returned to us), Bill & Richard, Carol, Pamela and, of course, Carl himself. This group manages to cop a prize yearly.

The dramatic robes and head masks of Craig Hampton of our S.F. Opera, Scott of Gordon's Saloon and the third guy.

Unfortunately, I did not get his name. Stunning costumes! All glittering and follies lovely Jamie... A tasteful nude (beautiful) salute to Flo Zeigfeld. The dramatic and realistic portrait of "The Last Supper" by the always-brilliant Jackson's gang. Absolutely eye-popping! Last but not least, the marvelous wit and whimsy of Billy Yarnell and chum Bob, who with their lads created the show-stopping "Statue of Liberty" - lited torch and all. Thank God Billy isn't afraid of heights.

Along with the parade of costumed and masked artists and models, there was lots of dancing, people and table-hopping, a few knoshes of hooch now and then and general merry-making. One of our biggest functions of the year, and thank you for making it fun and successful. (I've a hunch Les will be just a guest next year.)

WILL THE REAL SCHATZI PLEASE STAND UP?

It's Halloween night. In the basement of the *P.S. Restaurant, J.J. Van Dyke (did you see his fabulous champagne-pink goatee? J.J. dyed it to match his fur trim), Tommy and the waiters applying greasepaint and dressing up and down for the night's work and festivities. In the middle of all this confusion, Bouncing Betty Bonko swoops in, borrows an eyebrow pencil, paints on a great mustache, dons a chef's uniform and voila! we have a big bouncing larger-than-life version of little?? Schatzi of Big Town. There are photos to prove this. Scooping up Jeffry

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(*P.S. lunch cook), Frank (*P.S. general all-around aide de camp), they fly off to Big Town to see Schatzi. The poor kid visibly blanched before their eyes. Big Town customers weren't quite ready for two Schatzis. A really funny and pleasant time was had by everyone there. And, isn't that the name of the game?

See you on the Strasse,
Cheers,
Sal

*P.S. Watch for Second Chubby Chasers & Chaseses party soon at the Polk Gulch Saloon.

*P.S.S. Save your nickles & dimes, count 'em, 6 lovely dance hostesses to bring romance back to dancing soon at the second Stage Door Canteen at the Havoc House. Good cause — for our U.S.O.




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a world of ENTERTAINMENT by margaret ann

GONE WITH THE WIND

The fourth and final offering of the 1973 Civic Light Opera season now at the Curran theatre is "Gone With The Wind," the musical version of the best-seller and motion picture classic of the same name. The first musical version was presented in Japan and was titled "Scarlett" and later it found its way to the London stage under its present title. Prior to viewing this production one cannot help but form a preconceived idea of how one would expect the production to be. It is difficult to comprehend how the complex story about the people, times and political events surrounding the Civil War could be adopted to the stage, let alone as a musical. The plot and character development are detailed and the musical version has suffered in the transition, as expected. There is simply too much ground to cover in the short time space of three hours. The music and lyrics by Harold Rome try in a futile attempt to incorporate his songs directly into the story to maintain continuity, and with the exception of a handful, fall far short of their goal.

In one respect "Gone With The Wind" is surprisingly a better production than anticipated. Technically, notably in the special effects dept., the production far excels what I imagined was possible for



Udana Power & Terence Monk, as Melanie and Ashley, are impressive.

the stage of the Curran Theatre. The Atlanta sequence alone is worth the price of admission, complete with a live horse, cannon exploding and the city falling in ruin.

In the performing dept., the cast is headed by Lesley Ann Warren as Scarlett O'Hara and Pernell Roberts as Rhett Butler (the evening this reviewer viewed the production the role of Scarlett was played by Jennifer Williams). Ms. Williams proved to be a good Scarlett and handled the role with ease and proficiency. Mr. Roberts, on the other hand, seemed listless and totally bored in the role as Rhett. The supporting leads, Ashley Wilkes (Terence Monk) and Melanie (Udana Power), are by far the

more impressive of the four leading characters.

"Gone With The Wind" was a best-seller and later a motion picture that held all box office records for many years; unfortunately the musical adaptation will never hit the height of its predecessors.

A POOR SHOWING

On Friday, November 2, this reviewer spent what has to be one of the most embarrassing evenings ever at the Kabuki Theatre. The event, a "Salute To The 30's," a hodgepodge collection of unrelated musical selections that were performed as anything but a tribute to the fabulous era of the 1930's. The mixed male and female company is the creation of Mr. Gary Pool, its director and choreographer.

Amateur theatre has long been regarded by our community as a major communicating force with the straight public and, at least for the most part, our all-male productions and revues have had some redeeming values. In the case of "Salute To The 30's" the production is nothing but a poor high school recital, lacking even more so in talent and experience. (Even the 15-piece orchestra sat listless throughout most of the evening). The audience, which consisted mainly of relatives and friends of the cast, although polite, surely rate my sympathy, especially anyone who paid the top price of \$8.00 to view this tragic epic.

Lack of experience and creativity is one thing; time and proper guidance can sometimes be a remedy. Plain ignorance is yet another subject. The producers, Mr. LaMer and Mr. Fusco, must have seen

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Gary Pool brought an embarrassing hodgepodge to the Kabuki.

Photo by Eddie Van

what they along with Mr. Pool had created. "A Salute To The 30's" should have been shelved long before opening night!



A MASTER AT WORK

What can you say about a person who is almost a legend in his own time. He is an entertainer's entertainer and bills himself as a male actress. He is a master of many arts and performs each one in his own unique style. To me he will always be the Dolly Levi Gallagher of San Francisco no matter where he is. If you need an evening of fun and entertainment, please see the master work. His name is, of course, Charles Pierce and he is appearing thru November at GOLD STREET. Charles has a lot of old friends with him, Bette and the bunch, and some new gimmicks too. Stop by at either 9 or 11 p.m. Tuesday-Saturday. I know you'll be glad you did.

- M.A.

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DINNER 7-11

SUNDAY CHAMPAGNE BRUNCH 12-4

ALOHA!

Show News



by Donald McLean

FEATHER & LEATHER FOLLIES — THE TAWNY TANN SHOW

A benefit for the PRIDE FOUNDATION, "Feather & Leather Follies" proved to be a marvelous mixture of drag and butch leather in a campy, fun show that often revealed some new, fresh



Tawny Tann brought smooth professionalism

talent. The show should have been subtitled "An Evening with Tawny Tann and Supporting Acts." Tawny Tann, Empress of San Diego, scored a dazzling introduction to our city with smooth patter, pleasant singing voice and sure showmanship. Gowned in high style, La Tann worked both live and mime equally successfully. He also carried the bulk of the show. The gentleman is a pro!

The most exciting number of the evening was actually three numbers set in a leather bar, with hunky George Lowy and Douglas Michael bringing down the house with a male pas de deux, beauti-

fully choreographed by Doug Marglin, followed by Doug, Vern Becker and Chuck Michels doing a clever new interpretation of "You Can Drive A Person Crazy." The whole concept and execution of this segment was original and fresh; hopefully, we shall see more of this type of numbers in Gay shows.

John Sherwin scored with "I've Never Seen A Straight Banana" and then Mike Lewis romped through "Nobody Makes A Pass At Me," both hilarious. Bob Rendulic sang a lovely "Toyland" while projections of various "equipment" were flashed on the back screen. The entire show reflected some innovative thinking by director Zane Tamas, including his own blackouts and want ads used for quickie fillers. The show clipped along at a rapid pace with never a dull moment. Faye staggered through an endless leather fashion show narration that was obviously thrown at him without sufficient rehearsal and did a short number with four of the models that at best could be called campy. The number was not a good choice for Faye, but he made the best of it. Luscious Lorelei, in a wild Alice Faye costume, sang and tapped through "Slumming on Park Avenue" and then returned with Gary of the ROUND-UP as the Dolly Sisters in a very brief tap routine that wasn't quite together. Hazel McGinnis played organ as the sole music for the show, which added a certain roller rink quality to the evening. Tawny Tann was smart; he brought background tapes to sing over.

But all in all, nothing bombed, everything was at least fun and several times in the course of the show, genuine exciting show-stopping numbers brought down the house. For a benefit show, that in itself is remarkable. For an enjoyable evening, you couldn't have asked for better!

JOSEPHINE BAKER AT CIRCLE STAR

The legendary Josephine Baker and Her International Revue sailed into CIRCLE STAR THEATRE for three short nights (she delayed opening one day). Her International Revue consisted of Jean Claude, a charming French boy who sang one number with Gallic aplomb, and Jim Bell, a fine tapdancer who got the best reaction of the evening. Miss Baker entered in a bejewelled body stocking and headdress, then changed in

(continued next page)

Halloween Pictures

mon nov 19 9:30



come
review
all the
slides

at CABARET

★ m.c.

lori
shannon

Pictures of all Contestants & Buses for Sale

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Josephine Baker - 67 years old and still going strong.

the course of the show to several more chic ensembles. At 67 years of age, her voice is incredible, strong and sure, and when she sang, I adored her. But, Miss Baker tends to ramble ... forever. For true nostalgia buffs, her 20-minute narration of name-dropping may have been fascinating, but I was just plain bored. A stroll down Memory Lane is one thing,

wading through the 20's is another. Her maudlin introduction to "Love Story" to a rose was like eating a 5-pound box of bon-bons at one sitting. At one point in the second act, she brought 24 people up onstage from the audience and had a dance contest; this segment was saved at the performance I caught by an adorable little 3-year-old boy who made Rodney Allen Rippy look jaded.

BUT, when Miss Baker walks down the aisle in a jewelled white crepe evening gown slit to the hip with matching knee-high boots, a white fox hat and full-length fox coat to the floor, takes off the coat, throws it in the middle of the stage, then stands in the center of the coat and sings "La Vie En Rose," it's sheer magic. Then can you understand the incredible impact this woman has had over the years. When she left off the gimmicks, the nostalgia, the mawkish sentimentality, when she just stood and sang, she was superb!

GLITTER AND THE GAY APPLAUSE FOR PIERCE?

Charles Pierce is talking with Kimo about possibly doing a book show, his

first, in Feb. of next year. Mr. Pierce would play Margo Channing in "Applause," which would be the casting coup of the year. Let us hope it comes to pass. Meanwhile, Charles continues rocking the rafters at GOLD STREET, but beware of Mavis. Charles did a 2-hour, 20-min. second show when I went last week, Mavis kept playing me with liquor, and I made a very grand exit ... until some idiot stepped on my hand!

NICE TOUCH

Supervisor Dianne Feinstein, who came to CABARET Halloween night with her husband and Merle Zellerbach and Fred Goerner, had someone from her office call Lori Shannon the next day and thank him for such a fun evening and nice introduction. Mrs. Feinstein received a huge ovation from the jam-packed throng, and her representative the next day told Lori she said it was the most fun she'd had during her campaign. For all Halloween entrants, KALENDAR will show slides of all the costumed contestants, busses and individuals, Monday night, Nov. 19th, at 9:30 with La Shannon narrating, followed by his regular show, which now has George & Arizona Starr, two real girl singers, who have to be seen to be believed. Craig Russell now currently headlining with his many ladies, to be followed by Stevens & Miller for the Xmas holidays.

COMING UP

Busty O'Shea will go live on Nov. 27th at the OLD NEW STAND with a show entitled "Don't Give Us Any of Your #%&*'" (how tasteful). Prime rib dinner and show for \$6.00 at 9:15, reservations needed, second show at 11:15 free. Mostly live, some mime, with Dixie Del Ray and Sweet Trick also appearing.

Terry Taylor gathering an all-star show for Dec. 10th at CABARET as a benefit for OPERATION CONCERN. Almost every star in town will appear.

3 ROLES TO BE CAST

"Reunion," a Gay videoplay, is looking for 3 males in their mid-twenties. Those interested in auditioning should write PERSONA, 121 Leavenworth St., Room 450, S.F. 94102 and they will be notified for appointments.

DESIGNER GOES BIG TIME

Pat Campano, costume designer for "Mame," "Dames at Sea," "Once Upon A

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Mattress" and many other shows, just recently was signed as costume designer for The Supremes, Dionne Warwick and The Jackson 5. A big break for Mr. Campano, who will do the Supremes' wardrobe for their upcoming T.V. special. Meanwhile, his "Tribute to the Male Actress" entitled BEAD-DAZZLED will be at the Jack Tar Hotel on Nov. 25th from 4 to 6. Tickets \$5.00. Call for reservations 285-0392.



Cass Elliot (don't call her Mama any more) at the VENETIAN ROOM Nov. 15th thru 25th.

HALLOWEEN SENSATION

The biggest applause-getter Halloween night was the lovely Marla of FINOCCHIO'S, on the "Bazazz" Bus in an Egyptian costume that was exquisite. Marla doubles in the daylight hours as a professional model, female; the agency knows but not the clents and who would ever suspect?! Now, that's really impressive!!

My Thought for the Week - "Let Him Without Sin Stone the First Cast"



Douglas Dean's play, SPECIAL FRIENDS, will be produced either in Hollywood or in San Francisco shortly after the first of the year. Dean will direct.

Casting is presently under way. All four roles are open and could be played by men of any race or color. The characters are as follows: ROGER (36) intelligent, charming, sophisticated, but a bit on the pompous side; NICKY (24) poised, good-looking, witty and quick-tempered; TED (35) rugged, virile, with a keen sense of humor, and ALAN (23) a "midnight cowboy" type, good physique,

warm and appealing personality. Some tasteful nudity may be required of the two younger men.

SPECIAL FRIENDS is a "now" play, a "gay is good" play. It recognizes homosexuality as a valid life style and admits its place on the sexual spectrum.

Interested actors can write to Douglas Dean at 883 Geary Street, requesting an interview, or they can telephone 928-5598 for further information. SPECIAL FRIENDS will have a full scale professional production.

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a film view

BY MONTEZUMA

DAY FOR NIGHT

Preston Sturges' "Sullivan's Travels" in the 40's; Minnelli's "Bad and the Beautiful" in the 50's; Fellini's "8½" in the 60's; and now Francois Truffaut's "DAY FOR NIGHT." What do these pictures have in common? They all deal with life behind the camera while in front of one. Movies about movies and movie-making — once in awhile one comes along that is

interesting, informative and entertaining. Such it is with DAY FOR NIGHT. Anyone who is interested in film, regardless of their taste in foreign films, should flock to see this minor masterpiece by this noted French director.

We see behind the scenes — how neurotic juvenile actors can be; how aging matinee idols switch from "Lolitas" to "Lorenzos"; how uncertain young stars are in leading roles; how juiced up former glamor girls drift into character roles; and how the director remains above and supreme — god on the set.

DAY FOR NIGHT deals with the making of a film called "Meet Pamela" on location at a studio in Nice. From what we learn of the script, the film is not too far removed from "The Soft Skin" (an early Truffaut film), lotsa "drama." It's most interesting to hear each actor give their interpretation of the plotline. Much insight to the character of that actor off-screen is reflected in his candid remarks while being interviewed on the set. Fortunately, we do not get too involved with "Pamela," just enough to know that the finished picture won't be as good as the drama behind the scenes.

Starring Jacqueline Bisset as the actress who plays the title role in

"Pamela," the film boasts excellent performances from all its players including a deft, low-key performance by Truffaut himself as the director of the film within the film.

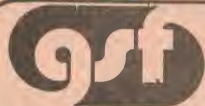
Jean-Pierre Aumont is very good as the aging star who seems to prefer the company of young men these days than his former tastes in starlets. Valentina Cortese is just fabulous as the flamboyant former sex symbol reduced to "mother" roles. With always a drink nearby and a cue card at hand, she is marvelous and steals every scene she's in. Jean-Pierre Leaud plays the male juvenile as if he were always the spoiled child on or off film. All the minor roles — script girl (Dani), make-up, props, stuntman, etc., are well filled with actors who are believable as people who populate a movie company.

Besides the back-scenes drama that shows us the performers away from the camera and their problems, we also learn much in the way of movie "magic" — how soap suds double for snow, a candle that's also a spotlight, lens that can turn daylight into moonlight (the title means shooting film in sun for darkness with the aid of filtered lens — day for night (cute!).

It's a must-see for film fans and freaks. Would be interested in hearing comments on this one from you readers.

THE PORNO CORNER:

Alright, class, everyone into the bus and we will go off to our field trip lesson in history ... Ah, here we are at the historic Laurel Theatre; as you can see from the blazing lights on the marquee, they are now showing a visual history lesson on the history of the gay "art" film, creatively called: EROTIKUS. Well, now, everyone comfortable in their reclining bucket-seat loge chairs?? Roll them, Thom baby ... Wait how, kids, who can name the Broadway show that serves as the overture to this film? Yes, Skipper, what is it ... Yes, that's correct, "Sugar" ... now isn't that an "in" thing to know!! Oh look, costumes for this epic are by Nellie Tush (always loved her posing straps in Physique Pictorial) ... written by Tungen Chic, Musical numbers staged by Axi Dentle with choreography by Tu L'Fete ... music by Amyl Nitrate ... well, it looks like a first-class production all the way, could even rank with "Salute to the 30's" as major "art"



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Fred Halsted narrates *EROTIKUS* in various stages of undress.

campness. Oh, there's Fred Halsted who will narrate ... I will now turn the class over to my "ass"istant and the assistant director, Gopher Cophy. "EROTIKUS" is a musical fantasy journey that covers the history of male art films from the early 50's and Ed Fury, Gary Conway, Glenn Corbett all the way to Fred Halsted (he of the FFA sequence) and Casey Donovan ("Boys In The Sand" sequences). And here in glorious B&W we see how the first films were quite innocent and cute ... going on we find that wonderful work print version of "Yes" which stunned audiences at film festivals in Des Moines & Omaha for days ... A little S&M and "art" with "The Collection" ... heretofore totally underground work emerges in sex-sational b.o. grosses for "Boys In The Sand" and "L.A. Plays Itself" ... A little look at white man vs. Indians with guns, death and desert-heaven with "Dust Unto Dust" (gripping and meaty, and trenchant ... as they say in the ads) ... "Confessions of a Male Groupie" ... lotsa body on that fat girl - historical first a gay film showing a fat lady in a bathtub - Whatever happened to Lili St. Cyr? ... Well, as we fade out on the current crop, we know that movies are better than ever with fuck-- oh, pardon, "art" films cuming right along ... who knows, someday we might see "Gone With The Wind" as a civil war "art" film.

Okay, everyone into the bus ... next stop, Folsom St. ... education in action ... Up, up and away.

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MEET BEVERLY SILLS BY DONALD MCLEAN



"I never thought of, never wanted great fame. I was very happy with the way my career was going."

So says the world's superstar soprano, Miss Beverly Sills, and you know she means every word. Sitting in the Press Room of the San Francisco Opera House, this incredible lady, of the "Gypsy Madonna" hair and spirit of Puck, talks freely and laughs frequently as she discusses her career and the world of opera, past and present. Dressed in a simple black pantsuit, I am immediately drawn

to her tremendous warmth, total lack of pretension (after all, she is one of the top three prima donnas in the world today) and the underlying feeling of a fighter, a lady of firm convictions and yet totally feminine. Even if she was the local butcher's wife, she would command your instant respect and admiration. And she loves to shatter the myths that the general public has had about opera singers.

Many people who never set foot in an opera house have seen her on the T.V.

talk shows. "I did it deliberately ... I'm on the Board of the National Endowment of the Arts, and I wanted the general public to stop thinking of opera as the rich man's art form ... I wanted people to realize that an opera singer is a human being and interesting, I hope, not that caricature of a huge, pigeon-breasted lady with the horns in her head and a spear ... I did a Lieder recital and three women came backstage and told me they'd bought tickets because they'd seen me on Mike Douglas." I mention Nureyev did the same thing for ballet, bringing a whole new audience in. "Nureyev has that certain thing, a star quality, a glamour, though I think Edward Villella is just as good a dancer. And Margot Fonteyn, in her own quiet way, has the same quality ... I hope I've taken the mystique out of opera, but never the glamour."

And, miracle of miracles, she doesn't hate tenors. "There are a lot of intelligent tenors, like Nicolai Gedda and Alfredo Krause. It's a joy to sing with people like that ... I dislike anybody who comes to the stage less prepared than I. There are fewer tenors carrying the workload, and for me, since I don't have a standard repertoire, there are even fewer who know my repertoire." And what does she do when stuck with a bad tenor? "Make the best of it. I'm perfectly willing to give a newcomer a chance. I've never protested a singer in my life! That's not to say I would perform with a rank amateur. I would consider it an insult if an impresario cast a rank amateur with me. I would probably just cancel rather than protest." A star of Miss Sills' stature could easily demand casting approval, but that's not her way. "Oh, it would be nice to say I won't do 'Manon' unless Nicolai Gedda does it with me, but he's not always available." And she laughs.

I mention the famous Italian adoration of opera stars. Oh oh! The dancing eyes suddenly flash, a quick gesture of impatience, and she heaves a weary, "Oh, really? In Italy, they have claque, which are absurd. Their idols are more fanaticism than genuine caring. If a man applauds five claps more than anyone else, it doesn't mean he loved the opera five claps more, he just wanted to be sure everyone heard him applauding. They're in love with their own voices; therefore, the 'Bravos' go on forever, trying to outdo each other ... European audiences

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are NOT superior in intelligence and taste. American audiences are just as discerning, extremely intelligent ... and demanding."

One of her funniest moments happened in Naples, doing "La Traviata." "I brought all my own wardrobe over, only to discover they were doing the opera in a different period. I wore Renata Scotti's costumes let down with a wide cummerbund added to hide the difference, which was too tight." After finishing her aria, she left the stage and went to her dressing room, took off the cummerbund and her shoes, powdered her face to soak the perspiration, and put her feet up on the dressing table. Italian audiences, unlike American, stop the performance whenever they feel so impelled, and suddenly her door flew open and she was dragged back for a bow. The powder was hastily wiped off en route, and Miss Sills was forced back to take a bow in bare feet and with her arms covering her exposed midriff. Alfredo Krause, the tenor, had frozen with his back to the audience waiting for her return. "Alfredo took one look and got so hysterical he couldn't continue!!"

Miss Sills is known for reviving many forgotten great operas. "I have Mr. Bing to thank for that." Rudolph Bing, former director of the Metropolitan Opera, was the reason that Beverly Sills has never appeared at the Met. The New York City Opera, under Julius Rudel, is her home. It is a customary practice for opera companies to notify each other when they are mounting a new production, so they do not duplicate in the same season. N.Y. City Opera had decided to mount "Daughter of the Regiment" for Miss Sills and notified the Met accordingly. Mr. Bing wired back that he had bought the European version for that same season. The fight could have been launched, but Miss Sills felt the opera was "not worth a battle." Besides, in the back of her mind, she thought perhaps she could persuade Mr. Rudel to do something she'd always wanted, a new production of "Roberto Devereux." He agreed, and then thought it such a good idea that maybe he would mount a trilogy of bel canto operas. Miss Sills, misunderstanding his intentions, went home that day and went through all the works of Donizetti, who wrote "Devereux," and came upon the three Queens - Mary, Elizabeth and Anna Boleyn. She called him with her idea of

presenting the Three Queens, and he said, "What are you, on a royalty kick?" After about three minutes of thought (one for each queen), he called back and said it was a good idea and thus, New York City Opera mounted the Three Queens by Donizetti for Beverly Sills.

Miss Sills is probably the only opera star who never played the Met. She readily admits there was a definite "personality clash" with Mr. Bing. "I find him a very witty man with very little sense of humor. Often, he makes his humor at other people's expense, and I don't like that. Also, I think I was a thorn in his side. Everything he mounted disastrously, I did successfully. They had an old, tiresome production of 'Lucia'; we did a new production very successfully. 'Tales of Hoffman' too. When his Board of Directors used to ask why I had never appeared at the Met, he used to say, 'She's turned down everything we've offered her,' which was true because I didn't like any of the things he offered." Someone once mentioned "Traviata" to him for Miss Sills and he said, "Oh, I'd never give her that!" Last year, he came backstage to see her after a performance of "Traviata" in San Antonio. "He paid me such extravagant compliments I couldn't answer." Mr. Bing has now retired; Miss Sills will make her Metropolitan debut in "Seige of Corinth" in April, 1975.

Coincidentally, it was the same season of the opening of the new Met at Lincoln Center with a disastrous production by Zefferelli of Britten's "Antony & Cleopatra" that Miss Sills scored her triumph in "Julius Caesar" at City Opera. The next morning, the critics hailed her performance and she was firmly established as a superstar. Speaking of the Met's production, she says, "That was not Leontyne Price's fault. It's a good opera and deserves another production. Leontyne had those awful costumes and they were so busy showing off their new elevators and all the gimmicks that the opera was lost. It should have been premiered at the City Opera." Noting the differences between the two houses, she says, "City Opera is a younger house, with the aim pitched at ensemble production. They still don't ... well, I guess I'm the exception ... mount vehicles for singers. They stress the drama of the piece."

Beverly Sills, age 43, feels that her
(continued next page)

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The Year of the Phoenix

MEET BEVERLY SILLS

enormous success "happened so late in my life" that she was never terribly impressed at being numero uno. "I wouldn't have bothered with the window dressing anyway." The image of the temperamental prima donna sends her right up the wall. As she grows older, which bothers her not a whit, she believes, "There is a time for everything in your life." Where she used to sing 9 times a week, now she sings only twice a week. She takes two months a year off to stay at home with her husband, 2 children and three step-children and sings not one note for those two months. She is the National Chairman for March of Dimes, a staunch fighter for the cause of retarded children. Her own daughter is deaf. "I have a beautiful daughter who doesn't hear, who goes to a special school and is leading a very normal life." Her tone brooks no pity. But how tragically ironic that one of the world's greatest voices has a daughter that cannot hear her mother's great gift. Miss Sills has stated, "I never vocalize before a performance!" But now she says, "The older I get, the less true that is. My voice is getting heavier. I need to vocalize



Beverly Sills as Violetta in the current production of "La Traviata" by the San Francisco Opera.

in the high register but in the middle register . . . In the first five minutes of 'Anna Boleyn' I hit 2 high E flats. For that, you need to vocalize." Her favorite role is "Manon" because it's "more subtle" than Lucia or Traviata, though they are more popular with audiences, and her most physically exhausting role is in "Roberto Devereux" — "The costume

weighs 50 pounds and the makeup takes two hours. I'm bruised around the arms at every performance from the weight. (laughing) There's 9000 pearls on the dress and each pearl must weigh a pound."

Photo by Carolyn Mason Jones
S.F. Opera

"This is my 'Traviata' year. I did 45 'Lucia's' in one year. Last year, I must have sung 35 'Daughter of the Regiment' . . . whew, that's a lot! Next year is my 'Norma' year." She will appear in San Francisco again next year "but I'm not allowed to tell you in what yet." This year marks her, and Kurt Adler's, twentieth anniversary with the San Francisco Opera. She made her debut here as Helen of Troy in "Mephistopheles" and played the 5th Lesbian Slave Girl in "Dialogue of the Carmelites." "Kurt told me she was a lesbian slave girl and to play it accordingly, but I only had one page and never figured out how to manage that." Her two favorite opera houses in the world are the San Francisco Opera House and Kennedy Center. "For sheer easy singing, they're the best. They're the right size and right shape . . . At La Scala, they say you can drop a pin and they'll hear it. Maybe so, but they won't see it. There's always half of the audience looking at the top of your head. . . . The Met's a beautiful house but it's too large . . . San Francisco and Kennedy have tremendous communication with the public. That I enjoy."

How does she feel about black market tapes of her performances? It is a notorious practice for opera buffs to smuggle tape recorders into a performance and then sell the recordings. "I don't mind it, really. I just wish they would do me two courtesies. First, I really think they should send me a free copy and then, I think they should allow me to hear it before they print it . . . Actually, the musician's union is the only one that could stop it. I can't. It's the musicians who are being robbed of royalties."

Born Belle Miriam Silverman ("My mother was very optimistic, giving a French name to a Jewish girl"), Hollywood producer Walter Wanger gave her the name Beverly Sills when she was signed to a contract at 6 years of age. "I was born with a bubble in my mouth and my mother called me Bubbles. To this day, I'm still Bubbles to my family." That totally breaks me up, the idea of this glorious opera star with the nickname of Bubbles. I suggest that in deference to

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Doug and Ron

her star status, it should at least be Madame Bubbles. Miss Sills leans back, smiles and says, "Why not? I like that. Madame Bubbles, the opera singer!" Henceforth, I shall always think of Beverly Sills as Madame Bubbles.

And what of the future? "My favorite roles have never been in my own repertoire. My mother said to me, 'You were born the desires of Birgit Nilsson and the voice of Beverly Sills.'" In the '76-'77 season, Miss Sills will finally play "The Marschallin," a role she has longed to do. As she gets older, she will ease off a little more each year, spending more time with her family. Would she ever teach? "No. That takes a very special talent I don't think I have." Asked what lady cohorts she admires, she laughs and says, "I won't answer that, because no matter how many names you print, there'll be someone I forgot." She readily admits to being a "great (Shirley) Verrett fan" and admires Jon Vickers, "one of the few acting tenors around." Asked what the greatest benefit of her superstardom has been, she laughs heartily: "I'm still trying to figure that out! ... I'm very big in Bloomingdale's in New York. It's nice to be recognized ... Except for all the trap-

pings, I'm not doing anything differently." She never cared about great fame or wealth, but figures maybe the best thing about her success is: "It's nice to be able to choose." I mention that certain prima donnas are fortunate enough to have their husbands as their conductors. "That does help. Why didn't I teach Peter (her husband) to do something like that? Oh well, it could have been worse. He could have been a tenor!" We laugh as Belle/Bubbles/Beverly Sills gracefully rises to go back to her hotel room and rest. I can only say one thing about his lady - she's as superb offstage as on!!

As we stroll through the lobby of the Opera House, Miss Sills pauses, stands still for a moment, looks around and says, "It certainly is a beautiful house, isn't it?" Indeed it is ... especially with Beverly Sills in it.



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Thank you, Les, for a fun afternoon at the 2nd Anniversary of the WILDE OSCAR. My dear, I remember your opening.

If you are in town for Thanksgiving, don't forget the Annual Auction & Dinner at the S.I.R. Center. They will be having their Xmas Show Dec. 7, 8 and 9 with the wild Kish from BIG TOWN.

Marcus will use the VILLAGE for his Closet Ball Dec. 1st, a benefit for OPERATION CONCERN.

The newest booze emporium is BULLET'S PARTY (the old DOMINO CLUB) up the alley from SUTTERS MILL, a two-story job with dancing and a live band, featuring Danny Angel.

Fat Lips tells me she will be redecorating the KOKPIT soon. I think the collapse of her ceiling had something to do with it.

SUTTER'S MILL is still one of the best places to run into just about everyone you know. It's really a pleasure eating in such a well-ventilated room and the food is good also.

CHINESE CHECKERS

Sorry to hear we will be losing Bob R. (RAMROD) to parts North.

Stan from TOAD HALL can now be seen at J.B.'S HOUSE.

Gary (FOLSOM PRISON) is now back at the NAKED GRAPE.

Cal, after many years, has left BRADLEY'S.

Howard (1001 NIGHTS) is the new singing bartender at BRADLEY'S.

Bob, a real cutie from BIG TOWN, is now with BULLET'S PARTY.

Eddie Van has left the DAVID Magazine.

Douglas Dean has resigned as a columnist on the ADVOCATE.

Mike Damon has left the *P.S. after a very short run.

Kelly (Union Square Lounge) and Guy (FIN'S) are now with TIFFINY'S.

Did you know Reggie, with the mustache, of the MINT is pushing booze at SUTTERS MILL?

WARM BELT

J.B.'S HOUSE is completely redone. He has put in a fantastic old figurehead and an old San Franciscan street light. It

now has a country atmosphere, and he's not done yet.

Do all those red lights in the PENDULUM mean something? Did you know Ken is really Patty Andrews?

The TRUCK STOP will have their Grand Opening Nov. 25th, with champagne and goodies, along with Marcus, yours truly and Mark of the WILD GOOSE.

Thank you, Bill McWilliams, for naming a dish after me. I noticed it's the diet plate. Are you trying to tell me something?

TIFFINY'S is having their Grand Opening Tues., Nov. 27th. Their new menu is something else! Be sure to stop by and say hello to Kay and Donald. Yours truly will be the hostess that night. This is also to celebrate their liquor license.

A Tip of the Brim to Charlotte of THE MINT for the \$50. donation to the M.C.C. Great Race Fund. The race brought in about \$200. Thank you, Dog Lady, for letting me be a part of it. I had a ball!!! If you missed it, you missed one of the fun events of the year.

Tina Trash from CASTRO ROCK STEAMBATHS won. It was more fun watching the faces on the straights as the contestants ran down the street. S.F. will never be the same.

Thank you, TIFFINY'S, for giving me your first new glass.

The WATERGATE WEST is the newest booze emporium on 18th St. across from the PENDULUM. Such a name.

(continued next page)

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AROUND TOWN

Ray Broshears tells me the Center is in need of card tables and folding chairs. If you can help out, call 474-9959.

The ALLEY CAT gang was not being thrown out of the *P.S. Halloween night. They were trying to find out if they could be served or not.

The Gay all-star softball team (male) will play the all-star police softball team soon. Are you ready?

The ROUNDUP raised almost \$900 for S.I.R. Thank you, Elmer, for letting me help and a big thanks to Bob Ross.

The Wicked Witch is on her broom again. Seems two of our leading citizens moved out owing her quite a sum. It's really bad when we have to sue each other, as the ADVOCATE will also find out. Right, Glenn Schmoll?

Doug Dean's new play, "Special Friends," will open here in Feb. 1974, and possibly L.A. also. Doug tells me he will be on a 6-month tour of Mexico gathering material for his '75-'76 Edition of his book, "Gay Mexico." Poor dear. I should have to work so hard.

The new *P.S. menu is really great and believe me, the prices are right ... for this day and age.

Lorelei's LEATHER & FEATHER FOLLIES was a great show and a lot of fun to do and it was for a good cause. Thanks for asking me!

Thanks also to the MAIL BOX. It was fun being host at your opening. This is the old TROPICS and they really have changed it.

The COMMUNITY AWARDS will be held at Calif. Hall on Dec. 16th at 9 p.m., with Kimo, Jor Roland and yours truly as M.C.'s. This will be a benefit for M.C.C., S.I.R., EMMAUS HOUSE and HELPING HANDS CENTER. Tickets can be had by calling 626-2727, 665-8227 or can be had at the ROUNDUP or GANGWAY.

The GANGWAY will have their big Thanksgiving Party Tues., Nov. 20th, with live entertainment.

Are you ready for this? The BOOT CAMP will have a Con Dom Party Mon., Dec. 3rd. What little surprise do you have in store for us, Mr. McWilliams?

The wild RAMROD Anniversary is coming the 26th thru 30th of Nov. Don't miss this bash!

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5 PM til 1 AM — Buffet only \$3.45 (Buffet with 4 hot entrees)





We groped our way into the ROUNDUP the other night and stumbled onto a very interesting person. Folks in there call him The Killer.

Ken: Naturally my first question is to ask why they call you The Killer.

The Killer: I really can't say. I'm very peaceful and wouldn't harm a fly — unless it was open. Not that I can't get belligerent.

K: Yes, I've seen you lose your temper a few times. Remember the occasion

when that blind fellow ran into you and you snarled, "Why don't you look where you're going?"

The K: I must have been drunk. What did I do then — poison his dog?

K: No, you went over and kicked the spokes out of Eric's wheelchair.

The K: Now I know you're lying. That was George that did that.

K: I see you often here at the ROUNDUP, sitting at the same stool, not saying much to anyone.

The K: Yes, it is a very warm and friendly bar and I just like to watch the crowd and listen to Amazon Lil butcher the English language over the PA system.

K: Do you find something unique about this place?

The K: Indeed. There are no stars here. The owners, Al and Gary, the bartenders and other help — are all warm and friendly, but not pushy. Of course Elmer gets a little raucous at times, but fortunately he gets drunk and staggers off to the HARRISON HOUSE early.

K: I notice that you always dress in Levi's and Stetson. Were you raised on a ranch out West?

The K: No, I was reared on a farm in Missouri. These duds are a holdover from my years modeling for Marlboro ads.

K: You did a few for Virginia Slims, too, didn't you.

The K: Yeah, when I was a kid, but I've come a long way, baby.

K: Somehow, you seem a little short for Marlboro ads.

The K: Alan Ladd was short, Jimmy Cagney was short. That has nothing to do with it. Besides, they always got me a short horse.

K: You say you've come a long way. What did you do when you left that farm in Missouri?

The K: Well, I joined the Marine

Corps. I traded four years of my young life for a free ride to San Diego. Then when I was discharged I went to college in Nevada under the GI Bill.

K: What did you major in — veterinary medicine?

The K: No, Advanced Shirt Sleeve Philosophy and Elementary Whittling. I minored in Spitoon Marksmanship.

K: Which subject gave you the most trouble?

The K: English. I never could cotton on to all those clauses and gerunds and things. I'm inclined to sometimes split infinitives, I'm afraid.

K: To say nothing of that big dangling participle you're showing in those Levi's.

The K: Are you in a subjunctive mood? If I were you, I'd change the subject.

The K: Very well, I shall. If you were stranded on a deserted isle, what is the one thing you'd wish for?

The K: An unlisted telephone number. K: Are you such a recluse?

The K: I go out to the bars every night at eleven, but only to see what I'm missing.

K: That doesn't make sense. You aren't missing anything.

The K: You can say that again. And it all goes down on tape.

K: Then what happens?

The K: I sell it to Souse of Market.

K: Say, who is Souse of Market? I write for the BAR and even I don't know.

The K: No one knows, but you can go by 1550 Howard late at night and see a typewriter clicking away, and no one is sitting in front of it. It's very eerie. Has he or she or it heard about Marcus getting knocked on his royal ass at FOLSOM PRISON?

K: Oh, yes. That's the headliner in this week's column. Oh, are you leaving?

The K: Yep, I reckon I'll straddle the old VW saddle and mosey down Folsom. See you around.

K: Goodnight and God bless you. Hmmm. Such a strange man. I feel like I've been talking to myself.

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Southern Scandals

EMPEROR MARCUS I

CMC CARNIVAL TOPS ALL EVENTS THIS YEAR

Probably no other function in the gay community of this city attracts more people than the California Motor Club's annual carnival. This year's event, staged last Sunday at Seaman's Hall, was by far the best I've attended in the past five years. Though there were fewer booths this year, the crowd was in good form for the bucolic atmosphere that prevailed. The number of contestants for the Mr. CMC Carnival title was small this year too, but the crowd seemed to be pretty much settled on who they wanted to vote for. Not discounting the popularity of the other contestants, it was a toss-up among Ken Leetzwow of the BOOT CAMP, Darimus Stubblefield sponsored by Emperor II Russ, and Ken McDonald sponsored by BIG TOWN. The voting went as expected with Leetzwow copping the silver cup and the coveted title, while "blonde" Ken of BIG TOWN got the 1st runner-up position. Darimus placed with 2nd runner-up and Wayne of the Alley Cat was the choice for 3rd runner-up. The carnival itself generated a rash of early brunches all over town and early dinners and reservations in all dinner houses were stacked up over capacity. A huge contingent of Los Angelenos were in town as well as from other cities including Vancouver, B.C., and it is safe to say that the CMC Carnival is a gay event that generates more good will than almost any other function put on in this city. Hats off to the guys of that great club and thank you for letting us all help you "get it together."

OF WITCHES, GOBLINS & BEAUX ARTISANS

The Beaux Arts Ball, the Witches Christmas by the WARLOCKS M/C and Halloween were activities of two weeks

ago that kept everyone running and running. Congratulations to Empress IV Reba who walked away with the grand prize at the Beaux Arts and Jimmy Prince who did Toulouse Lautrec and model. Mama Peck, again, stole the show for sheer grandeur with his big group in startling black and white, while Billy Yarnell and his merry band of eleven men put on a spectacular display of the Statue of Liberty, including French sailors, the Stars and Stripes, the French tri-color, and dazzling sparklers. Noteworthy and beautiful to look at was Nicholas and Alexandra. Doug MacDonald's Egyptian Prince Costume was so authentic-looking, an Egyptologist in attendance was startled to complimentary dialogue. Our beloved Empress, Maxine, was the epitome of graciousness in breathtaking white with a medieval cap in sparkling sequins. Congratulations to Les Balmain and his committee for a beautiful Beaux Arts Ball.

The WARLOCK M/C Witches Christmas party was the same night and lasted for a marathon-like seven hours of rum, ribaldry and a bountiful buffet by Larry that kept the revelry going for an unprecedented length of time. It was a fun event with virtually EVERYONE that could manage the stamina in attendance.

SHOTS, BOTH SNAP & POT FOR THE MASSES

My first exclusive is that more and more gay women are getting into the leather and S&M trip and since most leather bars don't welcome women, look for the first women's leather bar opening soon to be called the LEATHER PUSSY CAT... And speaking of leather, watch for a new magazine in the bars coming soon called LEATHER LUST and emanating from, of all places, Chatham, Ontario... If you attended the birthday party at the FOLSOM PRISON for Lucky Wheeler, I hope you got to see him before he hit the dust! No need to elaborate, but thanks for the champagne, Lucky, and hope your head didn't hurt too much the next days... The popular leather bar in Long Beach is JIM'S CORRAL, soon to be taken over by San Franciscan Mike B., also The California Commuter columnist in LA's ACTION Magazine, while the newer BOX CAR on Los Feliz Boulevard in L.A. does their grand opening trip on Nov. 19 and good luck to you, Dale... Welcome home to Bill Cruz, back on the

boards at the *P.S. . . . Congratulations to Darimus Stubblefield, elected Mr. Boot Camp last week at that bar and the first entry in the Mr. Gay San Francisco Contest in January . . . Another exclusive to hit my ears a minute ago, Jesus Christ Satan who racked up some 5000 plus votes in the supervisorial elections has decided to run for Governor. Is it spilling the beans to let you all know that Mrs. Alioto is already dickering with J.C. in the form of a "deal"? She won't let Joe say anything bad about J.C., if he'll throw his votes to Alioto! (Again, it could only happen in Our Town) . . . What well-established restaurant in town is about to lose their chef of 2½ years because he hasn't had a raise in all that time and is seriously considering an offer to do his culinary artistry at a place in Reno? . . . They sure make strong drinks at the SF Hilton (and expensive too!), but would you believe Ray Dubetsky of FE-BE's had the dubious honor of undressing his upstairs neighbor out of drag and put him to bed after the Beaux Arts Ball? Hi Elmer, of the ROUND UP . . . The Godfather Room opened ceremoniously last week with the appearance of every personality in town at one time or another. The climax of the whole week was the Jockey Shorts Contest on Wednesday, which turned out to be a dish rag contest because Lenndra forgot to buy the jockey shorts for the contest. The crowd enjoyed that joust, especially when the contestants tried out the Godfather Throne with the three-cornered dish rags leaving little to the imagination. One of Bob Clark's protegee's, John, won the heretofore unheralded title of Mr. Dishrag No. 1. Jess (Mr. Cowboy) Molina's Low-Down Hoe-Down Saturday night was very well attended and fun too. Especially with Tacky Ruth, Emma Mae Von Gay and Empress Maxine behind the bar helping Daryl take a well-earned rest and working under sub-standard conditions after some dirty rat came in during the night and ransacked the place . . . Just flashed on Bill and Robby who came to the Beaux Arts Ball dressed as Mr. and Mrs. Cowgirl — The Lips was flattered no end and seeing Bill dressed as Miss Cowgirl has inspired him and several others to stay on that white wine diet. After all, wouldn't we all like to look svelte and trim like Bill and Robbie? . . . Recapping: Remember the Trinity River Affair involving Chris Thorpe, Auty West

and Bobby Eyre? They went camping up north and lost that car in the river? Latest and final word on the incident is that the car has floated some 550 yards downstream and at last report, is laying on its back minus the wheels. End of recap . . . Mini and Maxi Misso (Ken and Tony) are into so many things, it makes one feel good just to be around them and yes, I do appreciate constructive criticism . . . Sarah Jane Johnson emerges from the depths of obscurity again in preparation for the big fund-raising dinner and show in conjunction with Emperor II Russ,

slated for February 9th and this will be a HOT affair, so get ready for the establishment of the ugliest drag in town . . . And speaking of drags, better buy your ticket NOW for the 1ST ANNUAL CLOSET BALL at THE VILLAGE on Saturday, December 1st. Can't wait to see the stud images of certain dudes get transformed into beautiful drag queens. It's the same night as the TOY THING at BIG TOWN by the RECON M/C so there's something for EVERYBODY going on that night . . . Mary Ellen of the TWIN PEAKS says her



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bar is NOT anti-leather and if any of her staff insult you guys, take it up with her because we don't want to hear anymore about it ... Welcome back to town, Soren of the TRUCK STOP (formerly of BIG TOWN) ... last, but certainly not least, you're all invited to the BARBARY COASTERS OPEN Meeting on December 7 at a place to be announced.

That winds it up this time. Remember, when you're asked, be generous with money, turkeys and whatever for our less fortunate brothers and sisters for Thanksgiving Dinner at SIR. Doug MacDonald is the chairman of the event this year. It's a tradition we must all support, so give 'til it hurts, but remember, I love you all.

Emperor Marcus

P.S. Just got word that MERRY KISH-MESS, the Xmas Show at SIR on Dec. 8 is going to wreck everybody, starting KISH of BIG TOWN, of course!

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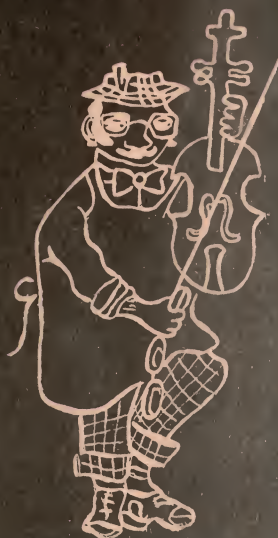
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